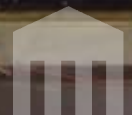


CLEVELAND ART



Dear Members,

If you have not yet seen *Paul Gauguin: Paris, 1889*, be sure to come in by the show's last day, Monday, January 18—yes, Monday: the museum is open and full of programs this Monday for Martin Luther King Jr. Day, along with all of Cleveland's cultural institutions. The Gauguin exhibition has proved to be a critical and popular hit and it's a great way to get to know the artist, and even dive into hands-on projects inspired by Gauguin's work.

This will be another eventful year in the life of the museum. First, Gartner Auditorium reopens with a gala bash February 28, followed by two months of programs designed to use all the features of the renovated space (see pages 10 and 16–17). In late June we open renovated galleries featuring the art of the Ancient Near East, Greece, Rome, Sub-Saharan Africa, and Egypt, plus late antique and medieval art. These rooms are located in the eastern half of the lower level of the 1916 building. New galleries for prints and drawings open at the same time with a selection of works by Cleveland printmaker Mabel Hewit. The article on page 4 offers a summary of all the museum's exhibitions for 2010.

This magazine, you will notice, has been redesigned. Last spring and summer, the museum conducted a survey of members to find out what you thought about the magazine—what you liked and didn't like, what you would like to see treated in greater or less depth. You told us that you like your magazine very much (with a favorability rating of about 80%) and you gently asked us not to fix what isn't broken. However, most of you did respond that you would like more news and information about the museum's collection, and you responded favor-

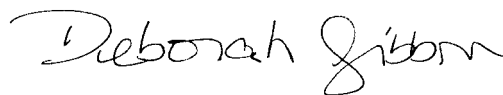
ably to the idea of moving to a publication schedule of six times a year instead of ten in order to save postage costs and create new editorial opportunities.

These recommendations helped inform the new iteration of our members magazine you now hold in your hands. By switching to a publication schedule of six per year (and retaining the same number of total pages printed per year), the magazine gains a substantial number of pages for editorial content. We have used these additional pages not only to clarify the organization of information, but to provide new features and additional space for articles about the museum collection.

Your March/April magazine, for example, will include an illustrated rundown of the major acquisitions over the previous calendar year. The July/August magazine will be an expanded "summer reading" issue with a variety of articles ranging from scholarly topics to behind-the-scenes stories. And every issue now includes a page of short capsule stories about the collection, including a "personal favorite" feature in which people informally discuss their favorite works in our collection.

Thank you for your help in shaping this new magazine. Please read it and let us know what you think.

Sincerely,



Deborah Gribbon,
Interim Director

Cover Contractors sand and finish the new deeper stage in Gartner Auditorium during late November.

CLEVELAND ART

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Questions? Comments?

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Watching the Dancers 1905. Edward S. Curtis (American, 1868–1952). Photographure, published 1922 in portfolio XII, plate 405. Presented by Mrs. James H. Hoyt, Elton Hoyt II, and Mrs. Amasa Stone Mather in memory of James H. Hoyt 1995.203.32.6

KELVIN AND ELEANOR SMITH EXHIBITION HALL

Paul Gauguin: Paris, 1889 Through January 18. This landmark exhibition gathers about 100 paintings, works on paper, woodcarvings, and ceramics by Paul Gauguin and his contemporaries to explore how the artist created his signature style during the year 1889. Organized by the Cleveland Museum of Art and the Van Gogh Museum.

Supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition is KeyBank. Additional support has been provided by the Painting and Drawing Society of the Cleveland Museum of Art. Online media sponsor cleveland.com.

Art of the American Indians: The Thaw Collection March 7–May 30. This traveling exhibition features works from the Eugene and Clare Thaw Collection of American Indian Art at the Fenimore Art Museum in Cooperstown, New York. Artworks in the exhibition represent all major culture areas of North America.

Organized by the Fenimore Art Museum in Cooperstown, NY. This exhibition has been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.



IN THE GALLERIES

France at the Dawn of Photography Through January 24. A visual record of France—portraits, street scenes, landscapes—when Gauguin was young and just beginning as an artist. In the photography galleries of the new east wing.

Edward S. Curtis and Zig Jackson February 7–May 30. A century ago, Curtis began a 25-year project photographing Native Americans, creating famed romanticized images. Contemporary photographer Jackson, raised on a reservation in North Dakota, is in the midst of his own project to document the experience of American Indians from his inside perspective.

Toshiko Takaezu Through May 16. Large-scale ceramics by the former professor at the Cleveland Institute of Art, a national figure in modernism.

The Cleveland Gallery: Highlights from the Collection of the Cleveland Museum of Art Through May 16. Works by major figures of the regional art scene from 1890 to 1960, all from the museum collection.

TOURING EXHIBITIONS

Icons of American Photography: A Century of Photographs from the Cleveland Museum of Art Through January 3. Frick Art & Historical Center, Pittsburgh

Ceramic Adventures Toshiko Takaezu



Exhibitions 2010

The new year showcases works by artists of North America, Medieval Europe, and contemporary Southeast Asia

The Cleveland Museum of Art's 2010 exhibition schedule is captivating in its comprehensive nature, offering visitors rare exposure to Native North American art, historic photographs, prints by a treasured Cleveland artist, medieval reliquaries, and contemporary Korean art all within a year's programming.

More than 30 years have passed since the CMA presented an exhibition about Native North American art. On March 7, *Art of the American Indians: The Thaw Collection* opens in the Kelvin and Eleanor Smith Foundation Exhibition Hall and runs until May 30. This traveling exhibition features works from the Eugene and Clare Thaw Collection of American Indian Art, assembled by Eugene V. Thaw, a renowned connoisseur and collector whose collection is now at the Fenimore Art Museum in Cooperstown, New York. The exhibition of about 145 objects will be supplemented with works from the collection of the Cleveland Museum of Art as

well as loans from the Fenimore that will appear only in Cleveland. Regions of focus in this survey include the Arctic, Pacific Northwest, California and the Great Basin, Southwest, Plains, Woodlands, and Great Lakes. Notable loans include a basket by the legendary basket weaver Louisa Keyser (Dat So La Lee) and the illustrated ledger book of the Lakota (Sioux) artist Black Hawk. The exhibition travels to the Minneapolis Institute of Arts in fall 2010 and the Indianapolis Museum of Art in winter 2011.

To whet your appetite for the Thaw Collection objects, *The American Indian Image: Photographs by Edward S. Curtis and Zig Jackson* will be on view in the photography galleries from February 7 to May 30. This exhibition will include 30 large-scale historic photogravures drawn from the museum's complete set of Curtis's *The North American Indian* and 15 images taken by the contemporary American Indian photographer Zig Jackson (Mandan/Hidatsa/Arikara), who examines Native American cultural identity, representation, and appropriation.

In June 2010, the CMA will reach another milestone in its expansion and renovation project with the inauguration of the lower level of the 1916 building. Six newly renovated galleries will feature 12 art historical periods, including the Ancient Near East, Greek, Roman, Sub-Saharan African, Egyptian, and Romanesque and Gothic sculpture. The extensive programming linked to the reopening of the lower level, as well as the refurbished galleries, should prove informative and enjoyable.

Coinciding with the opening of the lower level of the 1916 building, *Midwest Modern: The Color Woodcuts of Mabel Hewit* will unveil the new prints and drawings galleries. Derived from a recent major gift and loans, the show explores the work of the Ohio-born artist whose prints feature the white-line color woodcut technique she learned from the notable Provincetown printmaker Blanche Lazzell. Hewit's work was included in the museum's May Shows 1935–56.

During the summer months, we will welcome yet another long-awaited exhibition. After the close of the regional art rotations in the Cleveland and design galleries, these spaces will be home to *In Honor of the Cleveland Arts Prize*, a show commemorating the 50th anniversary of the arts prize. This retrospective will



Feast Bowl (detail) c. 1780. United States, Northeastern Woodlands. Wood, pigment; w 41.9 cm. Thaw Collection of American Indian Art, Fenimore Art Museum, Cooperstown, NY; T0824. Photo by Richard Walker

feature more than 30 works in all media created by winners of the arts prize in the permanent collection of the Cleveland Museum of Art. The museum's partners in this wide-reaching celebration—MOCA Cleveland, SPACES, and the Sculpture Center—will feature exciting, newly commissioned programs held throughout the summer to highlight the excellence of the arts in Cleveland. On view from June 13 to November 28, the CMA exhibition will be accompanied by the annual awards event for the Cleveland Arts Prize, which will take place in the newly renovated Gartner Auditorium in June 2010. Be sure not to miss this monumental occasion.

Andrew Borowiec: The Cleveland Flats will feature more than 40 gelatin silver prints from the 87 prints the museum owns that were featured in the photographer's third book, *Cleveland: The Flats, the Mill, and the Hills*. Inspired by a series of photographs Borowiec produced for the Gund Foundation's 2002 annual report, these photographs offer an insightful portrayal of the steel mills, railroads, warehouses, and residences that make up what was once Cleveland's industrial center. This exhibition, which features a former Cleveland Arts Prize visual arts winner, is a part of the museum's celebration of the 50th anniversary of the arts prize. The work of Cleveland Arts Prize winner and jeweler John Paul Miller will also be honored in an area adjacent to the contemporary galleries in the east wing.


Organized by the Cleveland Museum of Art in affiliation with the Walters Art Museum in Baltimore and the British Museum in London, *Matter of Faith: Relics, Art, and Sanctity in the Middle Ages* will be on view first in Cleveland from October 17, 2010 to January 16, 2011. Tracing the history of the Christian cult of relics from late antiquity to the final years of the Middle Ages, the exhibition will present relics, the physical remains of holy men and women, and reliquaries, repositories for those relics, to illustrate their roles in religious practices and their dual embodiment of artistic and sacred characteristics. Overall, the exhibition explores how reliquaries and relics were, at the time of their creation, fashioned to reflect new ways of understand-



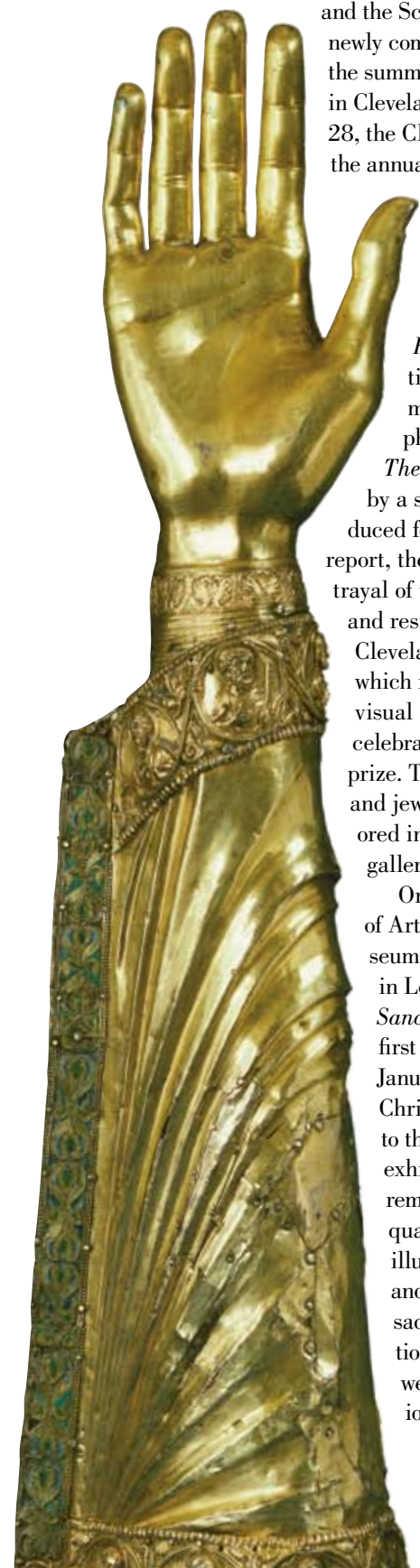
Sun Bathing about 1937. Mabel A. Hewit (American, 1903–1984). Color woodcut, 27.7 x 30.3 cm. Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit 2003.362

ing divinity. On view at the Walters Art Museum from February 13 to May 8, 2011, the exhibition will then travel to the British Museum, June 23 to October 9, 2011.

Ending the exhibition season, Beom Kim, a contemporary Korean artist, will mount a site-specific installation that opens November 14 and runs until March 6, 2011. The museum's 1,800-square-foot project space will be home to Kim's first one-person exhibition in the United States, highlighting past and new works in various media. Using playful and whimsical elements, Kim confronts the association between works of art and ideas, often incorporating traditional Korean art with contemporary practices.

Another bold series of exhibitions awaits you at the Cleveland Museum of Art this year. We hope to see you in the galleries often. 

Left: Arm Reliquary of the Apostles c. 1195. Germany, Lower Saxony, Hildesheim (?). Silver, gilt silver, and champlevé enamel on a core of oak; 51 x 14 x 9.2 cm. Gift of the John Huntington Art and Polytechnic Trust 1930.739



NEW IN THE GALLERIES

Damien Hirst's *Bringing Forth the Fruits of Righteousness from Darkness*, a monumental triptych modeled after stained-glass windows but made from butterfly wings and house paint, is on long-term loan to the museum and is currently on view in the contemporary galleries. Hirst's provocative tendencies and his knack for lucrative self-promotion have earned frequent comparisons to Andy Warhol and Andres Serrano. Few critics are neutral about Damien Hirst. For the next five years, museum visitors can have a look at one of Hirst's works in person and form their own opinions.



Bringing Forth the Fruits of Righteousness from Darkness 2008. Damien Hirst (British, b. 1965). Butterflies and household paint on canvas. Three parts, right and left panels: 280.3 x 183 cm; center panel: 294.3 x 244 cm

PERSONAL FAVORITE



Bierut graduated from Normandy High School in Parma, then attended the University of Cincinnati. He is a partner in the international design firm Pentagram. See page 15 for his own childhood rendition of J. M. W. Turner's masterpiece.

Michael Bierut, designer

In 1964 I was a seven-year-old kid living in Garfield Heights. Somebody suggested that my mom sign me up for Saturday-morning art classes at the Cleveland Museum of Art. She did, and it probably changed my life.

To this day, my favorite painting is Turner's *Burning of the Houses of Lords and Commons*. It completely seized my imagination when I was seven. I look at it now and I realize that it's an early version of a disaster movie—you know, big explosions and fire. Boys like that.

But also, I could see how Turner managed to bring you into that world with just some yellow paint, white paint, red paint. The details aren't there—those end up being in your mind. That idea, that an artist could make some decisions like that and years later people could look at it and project their own kind of emotion into it—my seven-year-old mind found that really exciting.

That was 45 years ago. I ended up going to art and design school and I've spent 25-plus years working as a professional graphic designer in New York City.

Often people think of places like museums as providing "class." I don't think of it that way at all. This place is a way of opening up other worlds. As a kid who knew nothing about art except I just liked to draw, I could walk through these rooms and find this painting and other paintings that spoke to me on my own terms. I didn't realize I was getting "class-ed-up"—it was just a kind of experience of wonder that would have rated like riding on a roller coaster at Geauga Lake. It was the same thing. The museum can provide that to anyone who's ready to be surprised. It's a miracle and it happens right here every day.

FEATURED ACQUISITION

Visit gallery 214 to see a 15th-century marble relief by Mino da Fiesole depicting Julius Caesar in profile, his face worn by the burdens of office, complete with crow's feet, a wrinkled brow, and sagging chin. Mino was one of a handful of great Italian sculptors of monumental objects working in the 1400s, and this particular work fills a significant gap in this part of the museum's collection. The bust is on the sightline from the rotunda through the baroque sculpture court. Hear free gallery talks about it on January 13 and 17.

ON THE ROAD

See works from the Cleveland collection in exhibitions worldwide

Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, Musée du Louvre, Paris, through January 4. Major Italian masters stand toe-to-toe thanks to international lenders including the CMA.

Georgia O'Keeffe: Abstraction, Whitney Museum of American Art, New York, through January 17. See Cleveland's painting *Morning Glory with Black*.

Two Views of Native America

Vintage photographs from the museum collection are complemented by images from a photographer working today

The *American Indian Image: Photographs by Edward S. Curtis and Zig Jackson* features the efforts of two gifted photographers working nearly a century apart and from very different cultural perspectives. Created by an outsider, Curtis's historic romanticized images were based on the prevailing belief that indigenous people were exotic species doomed to extinction. The straightforward, observant pictures created during the past two decades by Jackson, an American Indian, present the world of contemporary Indians, one still very much in existence. The show was organized to complement *Art of the American Indians: The Thaw Collection*, opening March 7.

Curtis, one of the 20th century's masters of photography, began his career in 1891 as a portrait photographer in Seattle. Then, working for the Edward H. Harriman expedition in Alaska in 1899, he learned fundamentals of ethnographic research. A number of other fortunate encounters and opportunities galvanized Curtis to undertake what would become a massive, all-consuming

endeavor as well as the one most associated with his long career. His goal became to preserve images and memories of the ancient traditions and way of life of Native Americans before the civilization was eradicated—forced to assimilate into Anglo-American culture. From 1900 until 1928, Curtis traveled extensively in the western United States, Canada, and Alaska making more than 40,000 photographs and collecting vast ethnographic data with the assistance of a staff ethnologist on the changing lifestyle of some 80 groups.

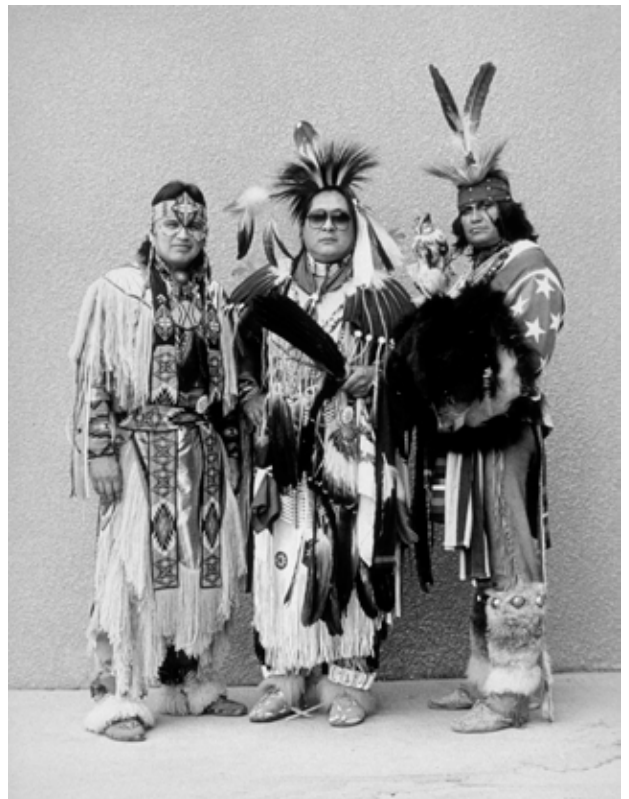
This costly project received early funding from J. P. Morgan, and throughout the life of the series Curtis depended on subscription fees and the sale of individual prints. He published the results in *The North American Indian* between 1907 and 1930: 20-volume sets of bound books richly illustrated by some 75 tipped-in photogravures and accompanied by a portfolio of around 35 large-scale photogravures. Fewer than 300 sets of the planned 500 were published. The museum was given in

EXHIBITION Edward S. Curtis and Zig Jackson

February 7–May
30



Sitting Bear—Arikara 1908. Edward S. Curtis (American, 1868–1952). Photogravure, published 1909 in portfolio V, plate 153. Presented by Mrs. James H. Hoyt, Elton Hoyt II, and Mrs. Amasa Stone Mather in memory of James H. Hoyt 1995.203.25.1



Urban Chiefs 1992. Zig Jackson (American, b. 1957). Gelatin silver print, 50.8 x 40.6 cm. Courtesy of the artist. These three men, each representing a different tribe, were photographed while they participated in traditional dancing events at the Gathering of Nations in Albuquerque, New Mexico, the largest powwow in the country.




In the Land of the Sioux 1905. Edward S. Curtis. Photogravure, published 1908 in portfolio III, plate 95. Presented by Mrs. James H. Hoyt, Elton Hoyt II, and Mrs. Amasa Stone Mather in memory of James H. Hoyt 1995.203.23.20. Curtis identified the subjects

as Red Hawk, Crazy Thunder, and Holy Skin, three Oglala who accompanied him on a trip into the Bad Lands, with its broad rolling prairie broken by low hills.

successive years, from 1917 to 1932, a complete set by the Cleveland family of James A. Hoyt. From this deep archive, and for the first time in more than three decades, the museum will put on view 30 unbound photogravures.

Curtis's stylistic and technical abilities were dependent on pictorialism, the dominant aesthetic style of the late 19th and early 20th centuries. It stressed idealization of subject matter, use of soft focus, inventive exercise of natural light, manipulation of the negative and positive print, and integrated tonality imitative of late 19th-century fine arts. These characteristics had a major impact on how he rendered his subject matter, stressing nostalgic and sentimental qualities. His finely honed compositions documented tribal customs in diverse ways, although over the years his efforts as an artist and scientist have been both praised and repudiated. While *The North American Indian* is one of the most remarkable assemblages of image and information on Native Americans to be found, ethnologists have criticized Curtis for manipulating his images by posing and staging events, providing props alien to a given group, and retouching his negatives to eliminate traces of Western and material culture from his pictures. He is charged with creating photographs that misrepresent Native American people and cultures by depicting them within the stereotypes of the times. Ultimately, his photographic

and ethnographical descriptions reveal as much about the photographer and social and cultural attitudes of the period as they do about the subjects themselves. In the end, the viewer must resolve the issues of aesthetics and ethnological accuracy in these visually pleasing images that offer incomplete facts about the realities of Native American life.

Raised on a reservation in North Dakota, Zig Jackson, whose Indian name is Rising Buffalo, is a member of the associated Mandan, Hidatsa, and Arikara nations. Since the late 1980s and early 1990s, he has traveled widely around the country photographing in places that have special meaning to Native Americans. From childhood he has pursued the desire to meet as many Native people as he can and to become familiar with the history and culture of their specific native group. This lifelong process provides firm intellectual grounding and personal sensitivity for his insightful photographs. The 15 gelatin silver prints in the exhibition explore cultural identity, representation, and appropriation as Jackson seeks to debunk the myths in his own history and to break down the romanticized stereotypes of Indians presented by popular media and folklore. The show offers the rare opportunity to reflect on the human and spiritual implications underlying two photographers' bodies of work, created some 100 years apart. 



Take a Picture of the Indian, Take a Picture with the Indian

2000. Zig Jackson. Diptych of gelatin silver prints, each 50.8 x 61 cm. Courtesy of the artist. In the town of Cherokee, North Carolina, Jackson spent a day watching an elderly Indian man engaged in an activity called "chiefing." Dressed in full regalia, for a fee he posed for tourists, who viewed him as a relic of a romantic past. When Jackson tried to discuss this staging as demeaning to Indian cul-

ture, the old man told him he had been making his living this way for two decades and not to get in the way of business. He was also informed that, should Jackson want to take his picture, he would have to pay like everyone else. The left panel depicts the old man walking away from Jackson's camera, and the right one shows the old man posing with two young boys and their father while their mother takes their picture.

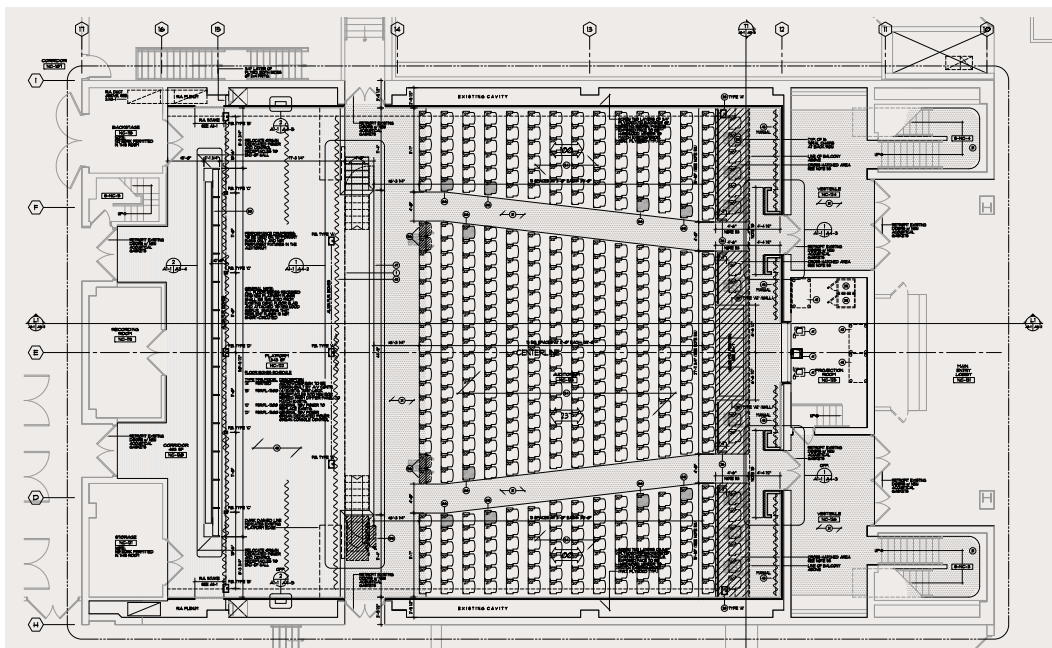


Sun Dance Encampment—Piegan 1900. Edward S. Curtis. Photogravure, published 1911 in portfolio VI, plate 192. Presented by Mrs. James H. Hoyt, Elton Hoyt II, and Mrs. Amasa Stone Mather in memory of James H. Hoyt 1995.203.26.9. Some 230 tipis were

present at this assembly for the annual Sun Dance, an important religious ceremony especially for tribes of the Plains Nations. The photograph was made on the Piegan reservation in Montana.

Sound Principles

Exhaustive acoustical analysis informed the renovation of Gartner Auditorium



Marcel Breuer's 1970 addition to the Cleveland Museum of Art included the only auditorium the Hungarian-born modernist architect ever built. With about 750 seats, Gartner Auditorium was conceived as a multi-use hall that would not only provide a fitting home for the McMyler Organ, but would also accommodate concerts as well as events such as scholarly lectures that required electronic amplification. In keeping with the building's overall aesthetic, the visual quality of the space was austere, with the building exterior's horizontal granite stripes finding a perpendicular analogue in a regular pattern of vertical wooden ribs running floor-to-ceiling and over every surface of the large rectangular room.

An acoustic environment that favors a large pipe organ is not the best for a slide lecture (unamplified live music is best in a fairly reverberant space, whereas sound amplified through speakers demands a "dry" acoustic with very little resonance), so the original auditorium design provided a way to adjust the amount of reverberation. Heavy cloth curtains could be pulled out along the walls to dampen the reverberation, or stored out of the way to make the space more resonant. This adjustable curtain system was situated behind the vertical wooden ribs along the sides of the auditorium flanking the stage and along the side walls in the seating area. The gaps between the ribs were open in these sections, making the wall acoustically transparent while retain-

ing the visual unity of the space. It seemed a resourceful and ingenious way to meet both visual and aural objectives. But there were issues.

Some sound frequencies seemed to bounce around and amplify wildly while others dropped out almost completely, with the position of the dampening curtain seeming to have relatively little predictable effect. After numerous experiments proved fruitless, the museum and its designers came to the conclusion that the adjustable reverberation system just didn't work, and the back sides of the acoustically transparent screens were covered with dark-painted plywood to try to create a solid acoustical surface. The ability to adjust reverberation was lost, but the problems diminished.

For the current renovation, Paul Scarbrough of Akustiks, Inc. worked with architects Westlake Reed Leskosky to analyze the sonic characteristics of the space in order to improve the auditorium's acoustic performance. That research entailed setting up microphones inside the auditorium and measuring how long sounds of differing frequencies would reverberate—then figuring out why. "The biggest problems," he recounts, "were with the wall surfaces. Unfortunately, when you take something like a wooden slat and space it equally along all the walls, you get acoustic anomalies. At the high end we found both destructive and constructive sound effects. In layman's terms, that means that because of



Makers of Sonic Mischief Vertical wooden slats on the old auditorium walls

OPENING FESTIVAL

See pages 16 and 17 for details on the February 28 opening bash (tickets required), VIVA! and Gala concerts in Gartner, and a dozen free events featuring more than 20 area performers and one rousing movie.



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New air supply and ventilation ducts of larger diameter move a higher volume of air with less noise.

the mathematical relationship between the regular spacing of the slats, the depths of the spaces between the slats, and the wavelengths of different frequencies, some frequencies got canceled out by the walls and others were amplified.”

That explained the peculiar effects that were observed when the auditorium first opened. “They applied the plywood behind the slats, and that helped but it created another problem because the plywood absorbed the lower frequencies. Overall, the room did not have as much reverberation as you would prefer for unamplified music.”

Organist Karel Paukert, who was the museum’s curator of musical arts for 30 years from 1974 to his retirement in 2004, adjusted his playing to the conditions. “The space was once aptly described as having ‘an atmosphere of distilled comfort,’ which is a nice way of saying it was a bit antiseptic,” he says. “I found myself taking faster tempi, using a different touch and stop colors than I would have in a venue more sympathetic to organ music. The sound decay was too rapid.”

At the same time, the space proved to be a bit too “live” for amplified sound, with the measured reverberation times landing in a sort of no-man’s land between the desirable numbers for live music and amplification. Because the repeated vertical pattern of wall slats was at the root of the acoustical difficulties, the designers had to come up with an approach that would do away with the problem but still be visually compatible. Architect Ron Reed sums up the challenge: “Breuer had an idea that this would be a ‘tunable’ space, but anyone who attended any performance there would agree that it just had a kind of muddy quality. Nevertheless, that auditorium is a very important point in Breuer’s canon. It’s unique, and not a typical formal system for him, with so much wood and the relentlessness of it—much more like something you would expect to see out of Scandinavia of that era. There was a kind of visual warmth to the space, with every surface covered in this wood that had darkened with age.

“We felt it was important to preserve the spirit of the design, because it was a special moment for Breuer. We went through a series of ideas and came to the realization that we had to reverse the figure-ground relationship. We would go from primarily opaque surfaces with a little bit of transparency to primarily transparent surfaces with a little bit of opacity. From bigger slats with smaller gaps to the other way around. It’s kind of a trompe-l’oeil, but it fixes the acoustics while preserving that relentless visual rhythm. It took a long time to get to this, because visually the hall is such a minimalist statement. It’s easy to be additive in architecture, much harder to be reductive and solve the problem in the simplest way.

Reverb Control Sound-absorbing curtains hang from the metal track visible in this construction photo, allowing acoustic resonance for the solo flute of Joshua Smith or amplified surround-sound for *Raiders of the Lost Ark*.



“You want to be respectful of the spirit but not necessarily just replicate what was there before. Even if we could have corrected the space without changing it visually, the expectation created by the memory of how it used to sound—a memory evoked by how it looks—would color your perception. So it’s good to have some visual clues that things are different. You eat with your eyes first. The idea in this kind of project is to build some of the memory into the design but simultaneously reimagine it. If you can do those two things in balance, then you’ve really got something.”

The result is a revised wooden screen along the walls, behind which is a system of movable curtains that allow the reverberation to be fine-tuned to match the nature of the performance. “The screen is effectively sound-transparent,” says Scarbrough. “We restored the variable acoustic behind it, so for the organ or a string quartet, the curtains are stored in order to create a more resonant space, but they can also be fully or partially deployed to reduce reverberation.”

“The ceiling is also acoustically transparent,” Reed adds. “In a concert hall you want as much volume of space as possible, and Paul Scarbrough discovered that there was a tremendous amount of additional volume above the original wooden ceiling. We settled on a perforated metal ceiling that helps the auditorium visually by brightening it up a bit, and lets the sound through to make the most of the volume of space.”

Other changes visitors will notice include new seats, a new aisle configuration intended to improve sight lines, and an extended stage. The deeper stage required removing a few rows of seats at the center front of the room, slightly reducing the total seating capacity of the auditorium but greatly expanding the range of performance styles.

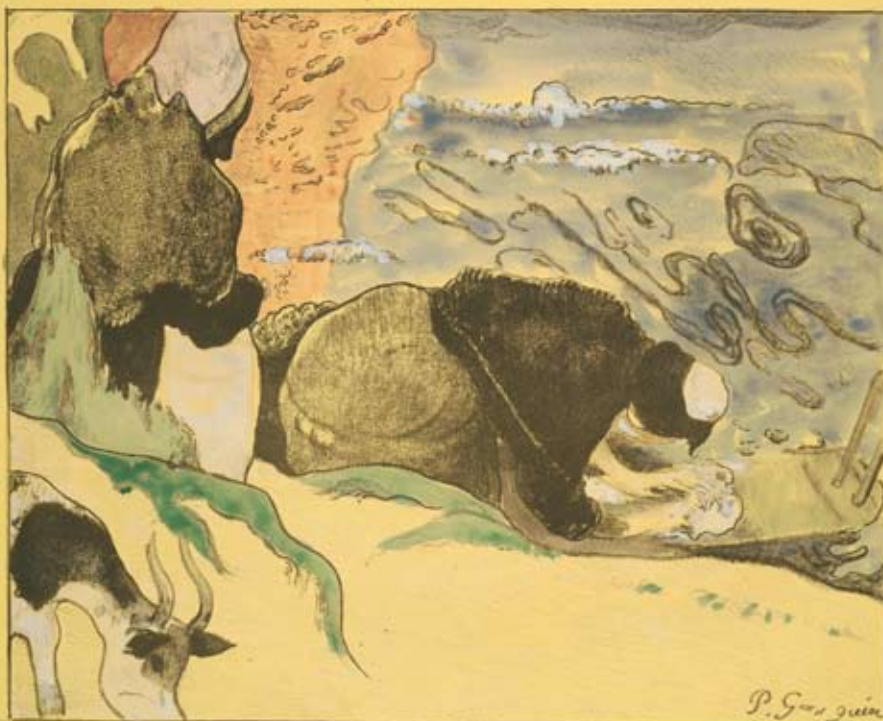
“The renovation will greatly enhance the pleasure of listening and seeing events,” says Massoud Saidpour, director of performing arts, music, and film. “Vastly improved and adjustable acoustics will allow the musicians to hear themselves better and perform better, and audiences will experience a more focused and refined sound. New audio equipment provides much better distribution of amplified sound, and with new theatrical lighting and an extended and sprung stage floor, events are going to sound and feel wonderful no matter what the nature of the presentation might be.”

A variety of events scheduled for this winter and spring showcase the renovated Gartner Auditorium (see page 17), but the work is not yet quite finished: tuning of the McMyler Organ, which requires a clean and dust-free environment, will be completed during the coming year by Cleveland’s Holtkamp Organ Company. 🏠

**Volpini Suite:
Laundresses
(Les Laveuses)**

1889. Paul Gauguin
(French, 1848–1903).

Hand-colored
zincograph, 30.5 x
35.3 cm. Museum of
Fine Arts, Boston,
Bequest of W. G.
Russell Allen 60.310



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HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30 (New Year's day excepted), plus Saturdays and Sundays at 2:30 after January 10. Tours of the renovated 1916 building and the new east wing. See www.clevelandart.org for title and docent name. Meet in the east wing on level 1 near the portholes.

ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Talks on a single work of art or theme in the newly opened permanent galleries. Among the topics: *Georges Rouault: Marching to a Different Drummer*, January 6 (Peggy Sloan); *A Relief Sculpture of Julius Caesar by Florentine Mino da Fiesole*, January 13 (Pat Ashton); *Naturalism vs. Idealism in 17th-Century Painting*, January 20 (Nancy Persell); and *Forty-Five Minutes with Benjamin West*, January 27 (Lowell Good). Check web site for February topics.

GAUGUIN EXHIBITION TOURS

Thursdays to January 7 at 1:30 and Sundays at 2:30 until January 3. Exhibition ticket required.

GAUGUIN LECTURE

Gauguin's Brittany: True or False?
Sunday, January 10, 2:30. Caroline Boyle-Turner, founder of the Pont-Aven School of Contemporary Art, has lived in Brittany for many years. Find out about Gauguin's relationship to this rural French region and examine his depictions of Breton peasant life.

GALLERY TALKS

France at the Dawn of Photography
Sunday, January 10, 1:30 and Wednesday, January 13, 7:00. Michael Weil Jr. offers two talks during the final week of the French photography exhibition.

A Relief Sculpture by Florentine Mino da Fiesole Wednesday, January 13, 1:30 and Sunday, January 24, 2:30. Pat Ashton discusses the sculpture acquired by the museum this fall.

LEARNING TO LOOK

8 Fridays, January 8–February 26, 11:00–12:00. Explore the museum's collections with enthusiastic CMA artists, discussing composition, color, perspective, and technique. Develop your looking skills to add enjoyment when you visit your museum or other art institutions. Talks include *Flat as a Flounder* January 22, and *In the Round: Materials of an Artist in Three Dimensions* February 19, both by Michael Starinsky.

REMBRANDT LECTURE SERIES

A Portrait of Rembrandt as an Artist
3 Wednesdays, February 3–17, 10:30–12:00. Catherine Scallen, Professor of Art History, Case Western Reserve University. The 17th-century Dutch painter Rembrandt van Rijn was famous in his own time and remains so to this day. Three different aspects of Rembrandt's art are examined to shed light on his achievements. February 3 *Rembrandt the Narrator*; February 10 *Rembrandt the Innovator*; February 17 *Rembrandt the Conservative*. \$70, CMA members \$54; individual lectures \$25, CMA members \$18.

SYMPOSIUM

Engage! Making Art Accessible to People with Dementia Wednesday, February 24, 10:15–3:00. Conference co-sponsored by the Cleveland Clinic Arts & Medicine Institute and the Cleveland Museum of Art. Join us for a special conference exploring the role of the arts in lives of individuals with memory loss. The morning talks feature prominent physicians and experts who discuss Alzheimer's disease as a human experience and the impact of the arts in enhancing the quality of life. The Meet Me at MoMA program, a special project for Alzheimer's patients and their caregivers will be introduced by Amir Parsa, Department of Education, Museum of Modern Art, New York. Registration is required for this free event. A limited number of free lunches available. For information or reservations, call 216-707-2464 or e-mail educationrspv@clevelandart.org.

CWRU AUDITS

January 11–April 26

Members may audit art history classes (space permitting) offered by Case Western Reserve University. \$200; contact the box office to register.

Acts of Genius: The Renaissance to the Present ARTH 102 MWF 10:30–11:20 Adams

American Art and Culture ARTH 270 MW 12:30–1:45 Adams

Buddhist Art in Asia ARTH 302/402 MW 12:30–1:45 Giuffrida (at CMA)

The Art of Classical Greece ARTH 334/434 T TH 10:00–11:15 Neils (at CMA)

Late Gothic Art in Italy ARTH 351/451 MWF 11:30–12:20 Olszewski

Arts of East Asia ARTH 204 T TH 1:15–2:30 Giuffrida (at CMA)

Kant and Modernism ARTH 392/492 W 5:45–8:15 Carrier

ART AND FICTION BOOK CLUB

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35. Register through the box office, 216-421-7340.

The Caravaggio Conspiracy, by Peter Watson

3 Wednesdays, January 13–27, 1:30–2:45

Olympia, by Otto Frederic

3 Wednesdays, February 3–17, 1:30–2:45

INGALLS LIBRARY

Cleveland Collectors: Mr. and Mrs. William H. Marlatt Tuesday, January 12, 2:00–3:30. Informal discussions of Cleveland collectors and their magnificent gifts. William H. Marlatt (1869–1937) and his wife, Julia Morgan Marlatt (1873–1939), quietly amassed a collection of finely printed books, paintings, etchings, and manuscripts. Come and hear about the Marlatts' gifts to the museum and the Ingalls Library. Limit 20; pre-registration required. \$20, CMA members free.

Collection in Focus: Greetings from Cleveland—Postcards from the Ingalls Library Collection Thursday, February 18, 2:00–3:30. Sixty-five years ago, Cleveland was America's fifth largest city and an enviable destination. Join us in visiting the landmark buildings, vistas, parks, and neighborhoods of Cleveland and northeastern Ohio towns using postcards from the Ingalls Library collection. Limit 20; pre-registration required. \$20, CMA members free.

FOR TEACHERS

Art to Go

Note to teachers Let your class see and touch amazing works of art up to 4,000 years old. In this fee-based program, museum staff and trained volunteers visit classrooms, libraries, and community centers to teach students and adults using objects from the Education Collection. Lessons are designed to connect to school curricula with relevance to state standards. Interactive presentations appeal to multiple learning styles. A list of topics, pre-visit materials, and registration information are available on our web site; click on "Educational Programs" and "For Schools and Teachers." An online calendar lists availability. Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:30–2:00. Multiple presentations can be scheduled in one day. Contact Karen Levinsky for more information at 216-707-2467.

School Tours

Docent-led school tours can be scheduled now through the end of the school year for our permanent collection and the special exhibition *Art of the American Indians: The Thaw Collection* (tours run March 16–May 21). All tours are free and registration is answered on a first-come, first-served basis. Registration form at www.clevelandart.org. Please include your e-mail address, which is used for confirmation. Direct questions to abarfoot@clevelandart.org or 216-707-2459.



Get a sticker

Art to Go participants get one of these.

ART CLASSES FOR CHILDREN AND TEENS

Winter Session 6 Saturdays, January 9–February 13, 10:00–11:30 or 1:00–2:30. Taught by artists and art educators, each class visits the galleries and learns techniques.

Art for Parent and Child (age 3) Morning only. Parents and children work together to create images and objects inspired by gallery visits during class. Limit 12 pairs.

Mini-Masters (ages 4–5) Younger children talk about art and work with a variety of materials, sharpening small motor and observational skills while having fun.

Creative Critters (ages 5–6) The museum's menagerie of animals sparks young artists' imaginations to create their own extraordinary creatures in paint, clay, mixed media, and more.

Super-size Sculptures (ages 6–8) The sky's the limit as young sculptors make art in three dimensions using paper and other materials, including found objects.

Mixed-up Media (ages 8–10) From cubist collage to contemporary assemblage, trash becomes treasure when two- and three-dimensional works are created from resourcefully integrated materials.

Paper, Paint, and Print (ages 10–12) Using art masterpieces for inspiration, students explore the versatility of paper by making it, then experimenting with drawing, painting, and printmaking techniques.

Teen Drawing Workshop (ages 13–17) Afternoon only. Drawing from observation in the galleries as well as in the classroom, students stretch their skills through experimentation in pastel, charcoal, pen and ink, and pencil.

Claymation (ages 11–up) Morning only. Design sets and learn how to create characters from armatures and polymer clay. Then use still cameras and our editing equipment to produce stop-motion animation. Special fee: \$150, CMA family-level members \$125 (limit 10).

Class Fees and Registration

Most six-week classes are \$72, CMA family-level members \$60; Art for Parent and Child \$85, CMA members \$72. Enrollment is on a first-come, first-served basis. Register now in person or call the box office at 216-421-7350.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. After the first class, consideration is given on an individual basis.

PLAY
WHILE YOU
LEARN WHILE
YOU PLAY

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.



PRESCHOOL CLASS

My Very First Art Class Young children and their favorite grown-up are introduced to art and the museum in this creative program that combines storytelling, play, and art-making. Topics include: Shapes, Big-Little, And Then What Happened?, and Winter. Register now! Fees for one adult with one child: \$60, CMA family-level members \$48. Limit 10 adult/child pairs.

Ages 2½–3½ 4 Fridays, January 15–February 5, 10:00–10:45

Ages 3½–4½ 4 Fridays, January 15–February 5, 11:15–12:00

Why take art classes? In 1964, seven-year-old Michael Bierut of Garfield Heights made this drawing inspired by Turner's *Burning of the Houses of Lords and Commons*. Today he is a world-renowned designer and partner in the design firm Pentagram.



WINTER ADULT STUDIOS

Learn from professional artists in small classes that ensure individual attention. For adults. Materials and model fees are extra.

Introduction to Printmaking 4 Tuesdays, January 5–26, 10:00–12:30. Kate Hoffmeyer, instructor. \$88, CMA members \$70; supplies \$15.

Drawing Figure Sculpture and Paintings in the Galleries 8 Wednesdays, January 20–March 17, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$180, CMA members \$144.

Composition in Oil 8 Fridays, January 22–March 19, 10–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$20 partial modeling fee.

Advanced Watercolor 8 Wednesdays, January 20–March 17 (no class Feb. 17), 10:00–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing 8 Wednesdays, January 20–March 17 (no class Feb. 17), 1:00–3:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, January 20–March 17 (no class Feb. 17), 6:00–8:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, January 20–March 18 (no class Fe. 18), 10:00–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

The Colors of Ink: Chinese Brush Painting for Experienced Students 6 Tuesdays, February 9–March 16, 1:00–3:30. Mitzi Lai, instructor. \$138, CMA members \$108.

PARADE WORKSHOPS

An introduction to mask-making, costuming, and giant puppet construction, workshops at the parade studio begin March 9 and continue through April. Free and open to teachers and leaders of community groups preparing entries for Parade the Circle on June 12. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org. Public workshops at the museum are offered in May and June.

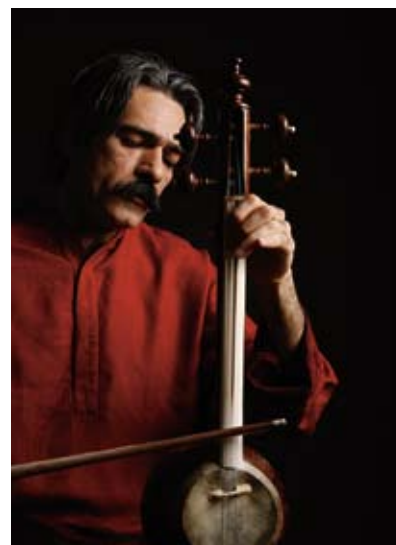
VIVA! & GALA

January and February see our final two "Around Town" performances and the reopening of the museum's Gartner Auditorium. For full series details, including directions and parking information, and program notes (posted up to one week before performance date), visit www.clevelandart.org/viva.

Evan Ziporyn & Gamelan Galak Tika Friday, January 8, 7:30, Cleveland Museum of Natural History. "An exuberant blast of metal fireworks" –*New York Times*. The Western concert music tradition is dotted with brilliantly colorful iconoclasts who traveled the world over to find themselves (Colin McPhee, Lou Harrison, Terry Riley). Into this line of peripatetic spirits comes American composer Evan Ziporyn. Thirty members strong, Ziporyn's Gamelan Galak Tika (classical Javanese for "intense togetherness") has devoted itself both

to studying traditional Balinese music and dance and to developing new works by Balinese and American composers. Presented in conjunction with *Paul Gauguin: Paris, 1889*. \$34, CMA members \$33.

Masters of Persian Music Saturday, February 20, 7:30, Hanna Theatre, PlayhouseSquare. "Electrifying spontaneity . . . a once-in-a-lifetime experience" –*Plain Dealer*. Following previous sold-out tours, this edition of Masters of Persian Music features Hossein Alizadeh, *tar* (plucked lute); Kayhan Kalhor, *kamancheh* (spike-fiddle); and Hamid Reza Nourbakhsh, vocals. The seven-member ensemble weaves mystical Persian poetry of Rumi, Hafiz, and others with luscious Persian melodies. \$34, CMA members \$33. Support for this performance is dedicated to the poetry of Rumi, a 13th-century Persian poet and mystic.



Persian Master Kayhan Kalhor

GARTNER AUDITORIUM REOPENING BASH!

Max Raabe & Palast Orchester

Sunday, February 28, Cocktails and Appetizers, 6:00; Concert, 7:30. Join in the fun as we usher in a new era at the Cleveland Museum of Art with a celebratory bash in the newly renovated Gartner Auditorium! Have the first look and listen in the beautifully refurbished hall redesigned by nationally recognized Cleveland-based architects Westlake Reed Leskosky in collaboration with

leading acoustician Paul Scarbrough. And get ready for a stylish evening of elegant music and sophisticated reverie with Max Raabe & Palast Orchester as VIVA! & Gala returns to the museum after four seasons around town. Max Raabe & Palast Orchester is considered by many the finest band performing in Berlin today, and has thrilled audiences worldwide.

The evening's cuisine will be prepared by chefs of Cleveland Independents: Sergio Abramof (Sergio's in University Circle, Sergio's SARAVÁ at Shaker Square); Zachary Bruell (Chianto, L'Albatros, Parallax, Table 45); Jonathan Bennett (Moxie, the Restaurant; Red, the Steakhouse); Marlin Kaplan (Luxe

Kitchen & Lounge, One Walnut); Douglas Katz (fire food and drink); John Pistone (J. Pistone Market & Gathering Place); Jonathon Sawyer (The Greenhouse Tavern); and Karen Small (Flying Fig).

Tickets available through the CMA box office at 1-888-CMA-0033 or online at www.clevelandart.org/viva. \$125 (\$85 tax-deductible; special fundraising event to support the VIVA! and Gala Series, includes cocktail reception and concert). For the special dinner option and an after-concert dessert party with Max Raabe, please contact Eliza Parkin at 216-707-2666 or eparkin@clevelandart.org for more information.

Opening
sponsored by

**Westlake
Reed
Leskosky**



Area performers of every stripe celebrate the return of Gartner Auditorium

Free Opening Nights Festival

**FREE
ADMISSION**
All programs
except the April
10 film start at
7:00



Sean Jones leads the CJO.

Celebrate Cleveland's talent and diversity in an extraordinary array of musical styles including classical, jazz, flamenco, world, religious—professional and amateur. Free admission! All programs (except the movie) start at 7:00 and take place in Gartner Auditorium.

Friday, March 12 • Joshua Smith The principal flute of the Cleveland Orchestra performs the brief but gorgeous Allemande from the flute partita of J. S. Bach to start our free festivities. **The Greater Cleveland Choral Chapter** The soul-stirring 50-member-strong gospel choir is one of the finest and the oldest continuously active gospel choirs in greater Cleveland. **The Cleveland Orchestra** Our friends across the street bring the culmination of their “Music Mentors” program, with members of the Cleveland Orchestra performing chamber music with talented high school student ensembles.

Wednesday, March 17 • Contemporary Youth Orchestra (CYO) The award-winning CYO, dedicated exclusively to the study and performance of contemporary orchestral literature, is led by the dynamic and charismatic Liza Grossman. CYO is the first and only youth orchestra of its kind in the country!

United States Coast Guard Band The U.S. Coast Guard (whose Ninth District is headquartered in our city) deploys a six-member Dixieland Jazz Band to fill Gartner with swinging and ebullient sounds of New Orleans jazz.

Wednesday, March 24 • Quire Cleveland This new professional ensemble made up of soloists and choral leaders from many of the major churches in greater Cleveland, under the direction of conductor-scholar Peter Bennett, performs masterpieces from the late Medieval, Renaissance, and Baroque eras. **Heavenly Notes of Grace** Home to one of the most glorious and rollicking

sacred music traditions in America, the United House of Prayer for All People is represented by its signature trombone “shout band.”

Wednesday, March 31 • Karel Paukert Organist and choirmaster of St. Paul's Episcopal Church in Cleveland Heights, the former curator of musical arts and honored friend of CMA returns to grace a program with Baroque music on the harpsichord. **Sujatha Srinivasan** An acclaimed performer and teacher of Bharatanatyam, the south Indian classical dance, lives and teaches dance in Cleveland, and performs professionally in the U.S. and India. **Beethoven's Septet, Op. 20** Performed by members of the Cleveland Orchestra.

Friday, April 2 • Cleveland Jazz Orchestra Under the direction of music director Sean Jones, members of Cleveland's premier jazz orchestra light up the Gartner stage. Jones, a member of Lincoln Center Jazz Orchestra, is one of the brightest trumpeters performing today. Welcome to Cleveland, Sean!

Flamenco! Fairmount Spanish Dancers This talented ensemble, under the direction of Libby Lubinger, has danced in our area for over 30 years. The passion of the flamenco guitar, singing, and dance make for a hot evening.

Saturday, April 10, 1:30 • Raiders of the Lost Ark Perhaps the greatest adventure movie ever made returns to the big screen (and Gartner's spans 37 feet!). Globe-trotting archaeologist Indiana Jones vies with pre-WWII Nazi villains for control of the mystical and powerful Ark of the Covenant. 35mm scope print! Rated PG. Directed by Steven Spielberg, with Harrison Ford and Karen Allen.

Wednesday, April 14 • Baby Dee This city's best known alt-rock singer-songwriter anti-hero launches her national tour in support of a new Drag City album. Singing at the piano (and occasionally on harp), Dee's trio with two cellos premieres her insightfully left-of-center songs. **Opera Cleveland Chorus** Dean Williamson's acclaimed opera company offers a broad range of full-throated versions of opera classics. **L. Andriessen's “Workers Union”** Performed by members of the Cleveland Orchestra with Paul Cox.

Friday, April 16 • Cleveland School of the Arts R. Nathaniel Dett Concert Choir William Woods leads this stand-out group of singers from one of the most artistically inclined schools in the region as it performs sacred and secular works. **Roberto Ocasio's Latin Jazz Project** Get ready for a hot night of Latin jazz with a finely honed mixture of funk, fusion, salsa, mambo, and R&B.

Wednesday, April 28 • Heights High Barbershoppers The Heights High Barbershoppers, under the direction of Craig McGaughey, bring tight vocal harmonies and upbeat songs that both honor and expand upon the barber-shop tradition. Snappy arrangements and a kinetic stage presence make these young singers from Cleveland



Fairmount Spanish Dancers put the new deeper, sprung wood stage to the test.

Heights—University Heights High School a joy to behold. **Oberlin Conservatory Musical** Neighbors from down the road send over their very best improvisers as the Oberlin Conservatory jazz ensemble helps swing in the new.

Friday, April 30 • St. Ignatius High School Cat-o'-tonics A smaller version of the award-winning chorus from the West Side boys' school, under the direction of Jason Falkofsky, appears here for the first time singing Russian liturgical, close-harmony, and folk songs. **Continental Strings Led by Alex Machaskee** The *Plain Dealer's* former publisher (and CMA trustee!) leads a band playing Serbian, Italian, Spanish, Greek, Russian, and other continental music. **Harmonia: Music of Eastern Europe** A perfect finale to the festivities! Members of this hugely talented ensemble have made Cleveland their home. Harmonia exists in the space where Cleveland meets Eastern Europe, and epitomizes the diversity and talent in our city. They perform the traditional music of anywhere between the Danube and the Carpathians. A must-see!



Karel Paukert rehearses at the Notre Dame cathedral organ in Paris, where he performed this past September.



Quire Cleveland church-singer supergroup



SEVENTEEN NEW FEATURES

Seventeen acclaimed new feature films show at the museum during the first two months of 2010. Most are exclusive Cleveland-area first-runs, including a special advance screening of Peter Jackson's *The Lovely Bones*. All movies show in the Morley Lecture Hall. Admission to each program is \$8; CMA members, seniors 65 & over, and students \$6; or one CMA Film Series voucher. Vouchers in books of 10 can be purchased at the box office for \$60, CMA members \$50.

SPECIAL ADVANCE SCREENING



The Lovely Bones

Be the first to see Peter Jackson's new film based on Alice Sebold's best-selling novel.

La Danse—The Paris Opera Ballet

Saturday, January 2, 1:30 and Sunday, January 3, 1:30. Directed by Frederick Wiseman. This behind-the-scenes look at the Paris Opera Ballet captures dancers, choreographers, costume makers, even administrators. "One of the finest dance films ever made" —*New York Times*. Cleveland premiere. (France/USA, 2009, color, subtitles, Blu-ray, 158 min.)

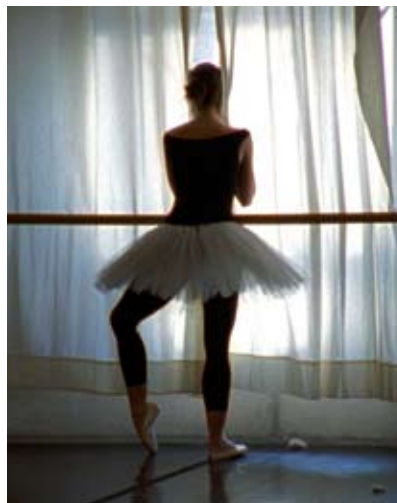
SPECIAL ADVANCE SCREENING!

The Lovely Bones Wednesday, January 6, 6:30. Directed by Peter Jackson, with Mark Wahlberg, Rachel Weisz, and Susan Sarandon. Be among the first in Cleveland to see this much anticipated film by Oscar-winner Jackson, about a courageous teen who attempts to help her family unravel the mystery of her death. (USA/Britain/New Zealand, 2009, color, 35mm, 139 min.) Admission free but ticket required; call 216-421-7350 or 1-888-CMA-0033. Stand-by tickets issued after screening "sells out." All ticket holders must be seated by 6:15 p.m. Open seats will be offered to stand-by ticket holders on a first-come, first-served basis; late-arriving ticket holders go to the back of the stand-by line. Screening courtesy of Paramount Pictures.

Passing Strange: The Movie Friday, January 8, 6:30 and Sunday, January 10, 1:30. Directed by Spike Lee, with Stew (Mark Stewart). Stew's award-winning Off-Broadway-to-Broadway sensation—a rock musical about the black singer-songwriter's coming-of-age in L.A., Amsterdam, and Berlin during the 1970s—is captured for posterity by Spike Lee, who filmed the original cast. "Critics' Pick . . . I was blown away . . . [It's] a show not simply preserved by Mr. Lee's camera, but brought, somehow, to its fullest, strangest, most electrifying realization" —A. O. Scott, *New York Times*. Cleveland theatrical premiere. (USA, 2009, color, Blu-ray, 135 min.)

The Beaches of Agnès Wednesday, January 13, 6:45. Directed by Agnès Varda. Octogenarian Varda, the only major female filmmaker associated with the French New Wave, looks back on her life and career in this playful and nostalgic scrapbook of photos, film clips, memories, and interviews. Special tribute is paid to her longtime partner in love and art, the late filmmaker Jacques Demy (*The Umbrellas of Cherbourg*). (France, 2008, color, subtitles, DVD, 110 min.)

That Evening Sun Friday, January 15, 7:00 and Sunday, January 17, 1:30. Directed by Scott Teems, with Hal Holbrook, Ray McKinnon, and Dixie Carter. Hal Holbrook is superb as a crusty old man who flees a nursing home and returns to his Tennessee farm, only to discover that his lawyer son has leased the property to his longtime foe, a drunken ne'er-do-well. "An exceptionally fine example of regional indie filmmaking . . . Major selling point is Hal Holbrook's career-highlight star turn" —*Variety*. Cleveland premiere. (USA, 2009, color, 35mm, 110 min.)



An American Journey following Robert Frank

An American Journey: Revisiting Robert Frank's "The Americans"

Wednesday, January 20, 7:00. Directed by Philippe Séclier, with Edward Ruscha, Barney Rosset, Vicki Goldberg, Peter Galassi, et al. A half-century after the publication of Robert Frank's groundbreaking collection of photographs *The Americans*, French filmmaker and book editor Philippe Séclier retraces Frank's journey across the U.S. Cleveland premiere. (France/USA, 2009, color, DVD, 58 min.) Preceded at 7:00 by Philip and Amy Brookman's 28-min. *Fire in the East: A Portrait of Robert Frank* (USA, 1986), coproduced and distributed by the Museum of Fine Arts, Houston. Special thanks to Marian Luntz.

Disgrace Friday, January 22, 6:45 and Sunday, January 24, 1:30. Directed by Steve Jacobs, with John Malkovich. This potent drama, based on a novel by Nobel laureate J. M. Coetzee, looks at post-apartheid South Africa through the story of a white South African professor fired after seducing a mixed-race student. "A strong, perceptive, old-school arthouse picture" —*Variety*. Cleveland premiere. (Australia/South Africa, 2008, color, 35mm, 119 min.)

Visual Acoustics: The Modernism of Julius Shulman Wednesday, January 27, at 5:30 & 7:00. Directed by Eric Bricker. This new documentary celebrates the life and work of the world's greatest architectural photographer, Julius Shulman (1910–2009), whose elegant images brought modern architecture to the American mainstream. Beginning in the 1930s, Shulman documented everyone from Frank Lloyd Wright to Frank Gehry. Narrated by Dustin Hoffman. Cleveland premiere. (USA, 2008, color, Blu-ray, 83 min.)

La Danse Frederick Wiseman goes behind the scenes at the Paris Opera Ballet.

American Harmony Friday, January 29, 7:00 and Sunday, January 31, 1:30. Directed by Aengus James. This unprecedented and entertaining peek at the world of competitive barbershop singing focuses on four quartets vying to win the coveted title of International Quartet Champion. With veterans pitted against young upstarts, the 2006 gathering in Indianapolis was the closest and most controversial competition in the contest's 70-year history. Cleveland premiere. (USA, 2009, color, Beta SP, 86 min.)

Food Beware: The French Organic Revolution Wednesday, February 3, 6:45. Directed by Jean-Paul Jaud. This "cheerfully one-sided film" (*New York Times*) shows what happens when the mayor of a French village decrees that all lunches in the school cafeteria will be organic and locally grown. "The tone is gentle, the music French, and the food shot so delectably that you can all but smell the freshly baked bread" –Bob Mondello, NPR. Cleveland theatrical premiere. (France, 2008, color, subtitles, DVD, 112 min.)



Food Beware not your stereotypical school lunch program

Defamation Friday, February 5, 7:00 and Sunday, February 7, 1:30. Directed by Yoav Shamir, with Abraham Foxman, Norman Finkelstein, et al. Does anti-Semitism still exist in civilized Western societies, or is it merely a bogeyman used to promote right-wing Zionism? That's the provocative premise of this frank, fearless, intelligent, irreverent, but evenhanded new film by a veteran Israeli documentarian. He seeks answers in Israel, Europe, and America. "Will spark long arguments deep into the night among Jewish and non-Jewish viewers alike" –Andrew O'Hehir, *Salon*. Cleveland premiere. (Israel/Denmark/USA/Austria, 2009, color, subtitles, DVD, 91 min.)

Automorphosis Wednesday, February 10, 7:00. Directed by Harrod Blank. The new movie by the son of legendary ethnographic filmmaker Les Blank is a delightful look at some eccentrics, visionaries, and free-thinkers who have transformed their automobiles into drivable works of art (e.g., the "Peace Car" covered with eating utensils owned by spoon-bender Uri Geller). Cleveland premiere. (USA, 2008, color, DVD, 77 min.)

Mine Friday, February 12, 7:00 and Sunday, February 14, 1:30. Directed by Geralyn Pezanoski. New Orleans residents try to reunite with pets they abandoned during Hurricane Katrina in this compelling documentary. Since many of these animals were sent to shelters or adopted by others, there are numerous custody battles. Cleveland premiere. (USA, 2009, color, DVD, 80 min.) Preceded at showtime by John Harden's 13-min. short film *La vie d'un chien* (*The Life of a Dog*, USA, 2005), a take-off on Chris Marker's *La Jetée*.

The Horse Boy Wednesday, February 17, 7:00 and Sunday, February 21, 1:30. Directed by Michel Orion Scott. In this inspiring nonfiction film, a Texas couple journeys to Outer Mongolia to find a shaman whom they believe can heal their autistic six-year-old son, who has an affinity with horses. "An extraordinary journey of the heart and spirit, and a stirring testament to parenthood" –*Los Angeles Times*. Cleveland premiere. (USA, 2009, color, 35mm, 93 min.)

FILMMAKER IN PERSON!

Paradise Friday, February 19, 7:00. Directed by Michael Almereyda. The ordinary becomes extraordinary in this diaristic film that, according to



Mine post-Katrina pet dramas



They Came to Play amateur pianists on film

the *New York Times*, "is essentially a series of home movies, but home movies of a very high order." Shot over a decade in nine different countries, Michael (*Hamlet*, *Nadja*) Almereyda's new movie contains 44 distinct scenes captured on digital video—from images of children at play to candid moments at a Sonic Youth concert and on the set of Terrence Malick's *The New World*. Almereyda will introduce the film and answer questions after the screening. Cleveland premiere. (USA, 2009, color, DVD, 82 min.)

Harmony and Me Wednesday, February 24, 7:00. Directed by Bob Byington, with Justin Rice and Kevin Corrigan. In this very funny indie comedy, a pathetic sad sack recently dumped by his girlfriend seeks consolation from his friends and family, who are little help. "A finely tuned comedy, complete with precisely scripted jokes and comic set pieces that swerve toward the playfully perverse" –*Time Out New York*. Cleveland premiere. (USA, 2009, color, Blu-ray, 75 min.)

They Came to Play Friday, February 26, 7:00 and Sunday, February 28, 1:30. Directed by Alex Rotaru. In this funny, joyous, uplifting documentary, 75 amateur pianists from all over the world and all walks of life, ages 35 to 80, convene in Fort Worth, Texas, to participate in the Fifth International Piano Competition for Outstanding Amateurs, hosted by the Van Cliburn Foundation. Cleveland premiere. (USA, 2008, color, DVD, 91 min.)



PARADE PREP

The 21st annual Parade the Circle is Saturday, June 12. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin March 9 at the parade studio, and continue through April. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org. Public workshops at the museum are offered in May and June.

ART CREW

A troupe of characters based on museum objects gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or gtrembly@clevelandart.org.

COMMUNITY PROGRAMS

Building for the Future Talks Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Cafe Bellas Artes Friday, February 12, 7:00–9:00, CSU Art Gallery. A place to gather with members of the Latino community for discussions and cultural sharing with art, music, poetry, literature, and much more. A collaboration with Cleveland State University. Visit the web site for the most current information. Please reserve the second Friday of each month and share an evening with us.

Nia Coffee House 6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118, and every 2nd Tuesday at Karamu House, 2355 E. 89th St., Cleveland. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

MARTIN LUTHER KING JR. DAY

Monday, January 18

Come and celebrate Martin Luther King Jr.'s vision of understanding and acceptance in a free festival of music and art.

Spirit Tree 1:00–4:00 interactive installation by community arts artistic director Robin VanLear

Prayers of Hope 1:00–4:00 hands-on art activities

Gallery tours 1:00–4:00

Cleveland Metropolitan School District Jazz Trio 1:30

Music Settlement String Duet 1:30–2:30

Music by Motivation Through Excellence 3:00–3:30

Cleveland Metropolitan School District String Quartet 3:00–3:45

Cleveland Metropolitan School District Vocal Ensemble 3:30

WHAT TO EXPECT

Please excuse the recent construction at the north entrance (necessary to improve the drainage system). Visitors can bypass the work area by using the lower-level tunnel from the parking garage.

Café and store in north lobby area

The museum café, with a revised menu of convenient options, is just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

East wing open

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) is open now.



CAROLYN LEWIS

Parking: Use the tunnel

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building). You can enter the museum from the garage without going outside.

Opening soon

The renovation of Gartner Auditorium is proceeding on schedule and the space will open at the end of February.

Opening this June

Half of the lower level of the 1916 building including ancient Egyptian, Greek, Roman, and sub-Saharan African art.

TEXTILE ART ALLIANCE

Inspired! A Career in Textiles and Weaving Wednesday, January 13, 1:30 in the Green Room. Weaver Jodi Kanter talks about what has inspired her career of commissioned art works. Kanter's works run the gamut from corporate to public to residential and include commissions for libraries, hospitals, a basketball arena, and a community swimming pool.

Between the Warp and Weft: A Close-up on Fair Trade Moroccan Textiles and the Artisans Who Make Them Wednesday, February 3, 1:30 in the Green Room. Alia Kate has been a fair trade Moroccan textile importer since 2008. Her presentation on the lives of the Amazigh, the art of weaving in Morocco, and the challenges of artisan cooperatives entering foreign markets is rich with personal anecdotes and set against the backdrop of Morocco's political and economic history.

Lectures free to TAA members and full-time students, \$5 at the door for general public. For information e-mail kerrin.art@gmail.com or call 216-752-9654.

MEMBER PROGRAMS

Rose Iron Works Saturday, January 23, 10:00–noon. It's time to explore a local gemstone! Join us on a winter morning as we visit Rose Iron Works, founded in 1904 by Martin Rose. Rose Iron Works specializes in premier quality decorative metalwork. Its rich heritage of architectural, ornamental, and sculptural metalwork can be found in many prominent homes, institutions, and collections. Members will tour the facility, beginning with the history of Rose Iron Works by Melvin Rose, son of the founder, and view a demo by one of their blacksmiths. You'll have the chance to enter their vault and see exquisite antiques, some of the finest examples of metalsmithing. Cost is \$10 per member. Tour is limited to 25 and is available to members only. Please contact Meghan Olis to make your reservation by calling 216-707-2266.

Art Conversations are returning! Conversations will revolve around collecting for the CMA and collecting for the novice. We'll also highlight the conservation of works owned by the CMA, and the conservation and preservation of personal photographs and textiles.

Intermuseum Conservation

Association You won't want to miss our visit to the Intermuseum Conservation Association in Cleveland. ICA is the oldest not-for-profit regional conservation center in the United States, dedicated to the preservation of works of art and objects of cultural significance. We'll tour the facility and enjoy a presentation by ICA staff. Please visit our web site for more details regarding dates/times and registration. We'll also send details in our member e-news. If you're not receiving e-mails from us and would like to be placed on our list, simply e-mail membership@clevelandart.org.

Member Travel Join us as we travel to Washington, D.C. in fall 2010 for an art getaway. Highlights will include a tour of Rockwell paintings owned by George Lucas and Steven Spielberg, on view at the Smithsonian, and a private tour of the National Museum of Women in the Arts. Watch for details in an upcoming issue of this magazine or on our web site.

JANUARY

SUN 10-5 MON closed TUE 10-5 WED 10-9 THU 10-5 FRI 10-9 SAT 10-5

\$ Admission fee
 R Reservation required
 T Ticket required

1 Museum closed
 2 Highlights Tours 1:30 and 2:30
 Film 1:30 *La Danse—The Paris Opera Ballet* \$

3 Highlights Tour 1:30
 Exhibition Tour 2:30
Gauguin T
 Film 1:30 *La Danse—The Paris Opera Ballet* \$
 4 Museum closed
 5 Adult Studio Begins 10:00 *Introduction to Printmaking* \$
 Highlights Tour 1:30
 Nia Coffee House 6:00 Coventry Village Library
 6 Art in Focus 1:30
 Film 6:30 *The Lovely Bones*
 7 Exhibition Tour 2:30
Gauguin T
 8 Lecture Series Begins 11:00 *Learning to Look*
 Highlights Tour 1:30
 Film 6:30 *Passing Strange: The Movie* \$
 Around Town Performance 7:30 Cleveland Museum of Natural History. *Evan Ziporyn & Gamelan Galak Tika* \$

10 Highlights Tour 1:30
 Film 1:30 *Passing Strange: The Movie* \$
 Gallery Talk 1:30
France at the Dawn of Photography Michael Weil Jr.
 Lecture 2:30 *Gauguin's Brittany: True or False?* Caroline Boyle-Turner
 11 Museum closed
 12 Highlights Tour 1:30
 Library Program 2:00 *Cleveland Collectors* \$
 13 Book Club Begins 1:30
The Caravaggio Conspiracy \$
 Art in Focus 1:30 *A Relief Sculpture by Florentine Milo da Fiesole* Pat Ashton
 Film 6:45 *The Beaches of Agnès* \$
 Gallery Talk 7:00
France at the Dawn of Photography Michael Weil Jr.
 14 Highlights Tour 1:30
 15 Art Classes Begin 10:00 or 11:15 *Ages 2½-3½ and 3½-4½* \$
 Lecture 11:00 *Learning to Look*
 Highlights Tour 1:30
 Nia Coffee House 6:00 Karamu House
 Film 7:00 *That Evening Sun* \$
 16 Highlights Tours 1:30 and 2:30

17 Highlights Tours 1:30 and 2:30
 Film 1:30 *That Evening Sun* \$
 New Acquisition Talk 2:30 *A Relief Sculpture by Florentine Milo da Fiesole* Pat Ashton
 18 Martin Luther King Jr. Day Open 10:00-5:00
 Free programs 1:00-4:00
 19 Highlights Tour 1:30
 Nia Coffee House 6:00 Coventry Village Library
 20 Lecture Series Begins 10:30 *Rembrandt* \$
 Adult Studios Begin 10:00 *Advanced Watercolor* \$
 1:00 *Drawing* \$
 6:00 *Watercolor in the Evening* \$
 Art in Focus 1:30
 Film 7:00 *An American Journey: Revisiting Robert Frank's "The Americans"* \$
 21 Adult Studio Begins 10:00 *Beginning Watercolor* \$
 Highlights Tour 1:30
 22 Lecture 11:00 *Learning to Look*
 Highlights Tour 1:30
 Film 6:45 *Disgrace* \$
 23 Highlights Tours 1:30 and 2:30

24 Highlights Tours 1:30 and 2:30
 Film 1:30 *Disgrace* \$
 Gallery Talk 2:30
Sculpture of Julius Caesar by Florentine Mino di Fiesole Pat Ashton
 25 Museum closed
 26 Highlights Tour 1:30
 27 Rembrandt Lecture 10:30 *Rembrandt the Innovator* \$
 Art in Focus 1:30
 Film 5:30 and 7:00
Visual Acoustics: The Modernism of Julius Shulman \$
 28 Highlights Tour 1:30
 29 Adult Studios Begin 10:00 and 6:00 *Composition in Oil* \$
 Lecture 11:00 *Learning to Look*
 Highlights Tour 1:30
 Film 7:00 *American Harmony* \$
 30 Highlights Tours 1:30 and 2:30

31 Highlights Tours 1:30 and 2:30
 Film 1:30 *American Harmony* \$



Visual Acoustics a film about a photographer of buildings, January 27

FEBRUARY

| SUN 10-5 | MON closed | TUE 10-5 | WED 10-9 | THU 10-5 | FRI 10-9 | SAT 10-5 |
|--|--------------------------------|--|---|--|---|--|
| <p>Admission fee</p> <p>Reservation required</p> <p>Ticket required</p> | <p>1</p> <p>Museum closed</p> | <p>2</p> <p>Highlights Tour 1:30</p> <p>Nia Coffee House</p> <p>6:00 Coventry Village Library</p> | <p>3</p> <p>Book Club Begins 1:30</p> <p>Olympia</p> <p>Lecture 10:30 Rembrandt the Conservative</p> <p>Art in Focus 1:30</p> <p>Film 6:45 Food Beware: The French Organic Revolution</p> | <p>4</p> <p>Highlights Tour 2:30</p> | <p>5</p> <p>Lecture 11:00 Learning to Look</p> <p>Highlights Tour 1:30</p> <p>Film 7:00 Defamation</p> | <p>6</p> <p>Highlights Tours 1:30 and 2:30</p> |
| <p>7</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Film 1:30 Defamation</p> | <p>8</p> <p>Museum closed</p> | <p>9</p> <p>Adult Studio Begins 1:00 Chinese Brush Painting</p> <p>Highlights Tour 1:30</p> | <p>10</p> <p>Art in Focus 1:30</p> <p>Film 7:00 Automorphosis</p> | <p>11</p> <p>Highlights Tour 1:30</p> | <p>12</p> <p>Lecture 11:00 Learning to Look</p> <p>Highlights Tour 1:30</p> <p>Cafe Bellas Artes 7:00 CSU Art Gallery</p> <p>Film 7:00 Mine</p> | <p>13</p> <p>Highlights Tours 1:30 and 2:30</p> |
| <p>Automorphosis how to get pulled over by the Mondrian police, February 10</p>  | | | | | | |
| <p>14</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Film 1:30 Mine</p> | <p>15</p> <p>Museum closed</p> | <p>16</p> <p>Highlights Tour 1:30</p> <p>Nia Coffee House</p> <p>6:00 Coventry Village Library</p> | <p>17</p> <p>Art in Focus 1:30</p> <p>Film 7:00 The Horse Boy</p> | <p>18</p> <p>Highlights Tour 1:30</p> <p>Library Program 2:00</p> <p>Collection in Focus</p> | <p>19</p> <p>Lecture 11:00 Learning to Look</p> <p>Highlights Tour 1:30</p> <p>Film 7:00 Paradise</p> | <p>20</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Around Town Performance 7:30 Playhouse Square. Masters of Persian Music</p> |
| <p>21</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Film 1:30 The Horse Boy</p> | <p>22</p> <p>Museum closed</p> | <p>23</p> <p>Highlights Tour 1:30</p> | <p>24</p> <p>Art in Focus 1:30</p> <p>Film 7:00 Harmony and Me</p> | <p>25</p> <p>Highlights Tour 1:30</p> | <p>26</p> <p>Lecture 11:00 Learning to Look</p> <p>Highlights Tour 1:30</p> <p>Film 7:00 They Came to Play</p> | <p>27</p> <p>Highlights Tours 1:30 and 2:30</p> |

28

Highlights Tours 1:30 and 2:30

Film 1:30 They Came to Play

Reopening Bash 6:00 Gartner Auditorium. Max Raabe and Palast Orchester

Meet Max at the Gartner Auditorium reopening bash, February 28





THE CLEVELAND MUSEUM OF ART

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Cleveland, Ohio 44106-1797

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Museum Hours

Tuesday, Thursday,
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10:00–5:00

Wednesday, Friday
10:00–9:00
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Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

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of Art

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Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday
10:00–5:00

Wednesday until
9:00. Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



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PHOTOGRAPHS P. 7**



**GARTNER
AUDITORIUM P. 10**



TALKS P. 12



STUDIOS P. 14



PERFORMANCE P. 16



FILM P. 18